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pastoral eclogue dealing in part with the same material offers an interesting illustration of the difference in the methods employed by the poets of the old and new school in Spain of the sixteenth century.

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ON THE *March of the Lion*

Through the courtesy of J. Paul de Castro, Esq., of London, I have at last secured a copy of the long missing *March of the Lion* to which I refer in my edition of Henry Fielding's *Covent-Garden Journal*, I, 59. It is the foulest pamphlet I have ever read, and I am therefore reluctant to rescue it from oblivion; but I do wish to put on record one or two facts that I have found interesting.

Among the numerous dainty paragraphs devoted to Fielding is one which refers to his "distant chattering teeth." Even his worst enemies did not deny Fielding the possession of a few teeth however distant, and one should not take too literally Smollett's and Hogarth's testimony (see my edition of the *Journal*, I, 4, n. 3.) concerning Fielding in the days of his decline.

Another interesting paragraph satirizes at length the Fool, the Author of the *Daily Gazetteer*. Politically Fielding and the Fool had long been enemies, and in 1752 the latter was still actively hostile. (See the *Journal*, No. 15, page 3, column 3). From the *March of the Lion* we learn that the Fool was a Scotchman, and from the *Pasquinade* (1753), page 21, line 195, *note*, we learn that he was "laborious Shiells . . . sometime ago Amanuensis to Mr. Johnson . . ." Sam Johnson's R. Shiells, one of the Scotchmen who helped compile the *Dictionary*! Of Shiel's predecessor and successor in the editorial chair I know nothing, nothing about his own career as a journalist; but I am gratified to discover that in 1752-3 the Fool was not, as I suspected, Tobias Smollett, but a less renowned fellow countryman.

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A REFERENCE TO "HUON" IN BEN JONSON

The first act of Ben Jonson's *Magnetic Lady* ends with a dialogue between Mr. Damplay and "a Boy of the House" in the course of which the Boy, speaking very probably for the author himself, attacks the absurdity of romantic plots, and proceeds to outline the following incidents as characteristic:

. . . So if a Child could be borne, in a *Play*, and grow up to a man, i' the first Scene, before he went off the Stage: and then after to come